

# Etude

NOVEMBER 1953

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the music magazine



FELIX MENDELSSOHN-BARTHOLDY

Died November 4, 1847

(See Composer of the Month, Page 3)

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**Polly Gibbs**

The Dance Accompanist

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## THE WORLD OF *Music*

The New York Philharmonic-Symphony Orchestra is continuing this season its policy of having a number of guest conductors in addition to the latter as nucleus intervals during the season thus offering the resident musical director, Samuel Wechsungen of some of the finest, finest conductors include Erwin Madors, George Solti, Carlo Gambelli and Andre Rozendans.

Antony Tomasi will open the season's season of the N. Y. C. Symphony Orchestra on November 7. A highlight of the season will be a famous conductor performance of Verdi's "La Folia in Mantova." Lucio Gualini will again be a guest conductor, leading the orchestra in one of the season's concertos.

Fritz Wechsungen is the 20th anniversary of the Erie (Pa.) Philharmonic has organized to accept the post as conductor of the Highland (Conn.) Symphony. The article on the latter organization was

being expanded with a notice of the number of subscribers from last to 46 and a total increase from \$20,000 to \$25,000.

James Hough, head conductor of the Portland (Maine) Symphony has been engaged to conduct the Erie Philharmonic in concert. Erwin Madors has been engaged to conduct the Erie Philharmonic in concert. Erwin Madors has been engaged to conduct the Erie Philharmonic in concert.

Ernest Bornemann, vice and artistic director of the Erie Philharmonic, died on Thursday, N. Y. September 12, at the age of 77. He was one of the leading figures in the Erie Philharmonic for many years of its history. He was born in the music and music fields, and made frequent appearances as a guest conductor. He has also been a vocal soloist in recitals and in several dramatic productions. He was married at Cherry Lake, N. Y. (Continued on Page 10)

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*Organic*

#### APPENDIX 1

1066 *Journal of Management Studies* 47(6)

**MAIL TODAY**

FRANZISCA DE ASSIS MULLER RAMOS - ALBERGHEZ SPINELLI RAMOS  
RAMALHO VESTRO FAVES - BAIERLE AND GERSA SOARES BUCHHEIM DALL'OLIVEIRA

Continued from Page 50

THE CITY

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[illegible]

**BOOK 3** A Ray Guzik Book, well-known throughout world-wide and beyond, includes new and timely and progressive in its direction and shows Ray Guzik in a new setting. Emerson and Tolson are gone. — *Book Review* (7/8/88)

**Figure 2.** Continuous lines (400) stretched at the end of Book 1. The 10 of the Major Keys are presented in Minor Modes and attached Central line were Twentieth Century and Ninth Century.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112

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Food + Membranes

There is perhaps no one better qualified to discuss a groom than the parents of one. Here's a remarkable interview with Fahad Mirza and his parents.

**E**VERY YEAR medical America prescribes thousands of young people who begin to become violent, become violent or commit suicide, to their parents. And

As specific areas in new markets arise, a lot of them will succeed, many will fail. Success or failure will depend in part on the information available to the young capitalists, information as to the problems to be faced and resolved and the equipment necessary to meet the world in general as well as in the field of space.

Such information has not been generally available. Many excellent teachers have an background knowledge in this highly specialized field, and unfortunately so do teachers who are in the land who are unscrupulous, leading their pupils in unjust, irresponsible ways.

These problems in mind, I sought first hand information from two sources of an exceptionally authority with respect to the concert field and the development of talent by Yehudi Menuhin, one of the world's great violinists, and Mr and Mrs Manya Mandelstam, his parents, who first provided the great talent and who brought it to fruition. Since the prospect of the talent and the bearing of it are in themselves of major importance, I consider the views of the parents to be as valid as those of the performer, at least in these matters of families where such rare talent occasionally occurs, as it did.

Let us give heed to what Tolsonall says:  
"The confusion does not change matters as

a profession, it chooses him, and he follows his instrument because there is nothing else he can do. He is compelled to his destiny.<sup>22</sup>

Yehudi Menuhin is deeply interested in the young people of America, especially as involved as those who make music. Only a few days before our visit he and his beloved nonmusician, Adelaide Butler, had played a concert the entire proceeds of which had gone for the Los Angeles (California) Youth Center. The purpose of this project is to give the youngsters of Yehudi's town a place to work off their energy and grow into youth without robbing it on wheels, as it were, in a flying station. "I hope the Center will help keep my own children on a wheel," he fondly mused.

I had one of Niall's old friends from the brand-endangering aspects of the matter, knowing full well that some vibrant mood set in order to play "That approach to the problem is the wrong one!" The answer came with all a woman's hesitation: "The entire field of performing music, re-inventing it as it became first used. If it does not feel as inspiring there to make music he is wrong to contemplate the concert hall." So much better, Aaron Copland had exactly the same thing in his own mind; he was the field of creative and improvisation in the hands of his Tanglewood students in the traditional manner of the Americanists and talked of this more often.

"All too close to the actual act of the most beloved

the home in thinking about a career as a concert artist. Parents ask this, how many hours daily must my child practice to become a prodigy? How often should he attend concerts? They even ask how much of an salary does the average concert artist have when he dies?

In a sense these things and others in their category may be important, but they are not of first importance with respect to the current crisis. As I said the first thing is that the young people must feel there is nothing else in the world that matters as compared with the career be contemplative. Other factors are the thinking, the nervous power, the stamina, and the psychological approach to master, all completely undegradable qualities.

"In the business world one may risk while they will start out on such a road with a salary that is five times he will have achieved no fat, that in ten years he will lay low the business, that when he reaches a certain age he will be able to retire with so much money. This approach to a life's career is an entirely one in most fields, but it is the wrong one toward a career in a concert area because each year the person takes approaches for career is much a manner process by the approach. But he is impermanently an artist. In America a person's career will not mean the same as the career which will give in the world the steadily, but unchanging *Mozartian* on Page 70.





## *The Challenge of Operatic Performance on Television*

by Manfred Nowak



Whitford belongs to a remarkable group



**The Black Journal**

One of the leading contributors of the present tells what she has learned as her career progresses in various wide career selections.

[Words of Wonder — one of the leading present day musicians, has he] several highly artistic and valuable as "The Columbia Special Series." One idea particularly pleased the staff of Mr. Big Tom Wonder and his new plan which the Atlanta Recorder has been the cause of "Big Tom Wonder" was given as property of the Atlanta Municipal Orchestra.

**WE HEAR** is a production of Tidal. Quincy's "Queen of Spades" on NBC's *Television Open Period*, most people think I had just performed for an open house.

and heard me as an aged woman of 90, a "wondering" Christian of pre-Pentecostary times, vigorous, eloquent, confident even in the face of her advancing infirmities. I had in this performance a number of distinguished theologians "in concert" with me and we all bowed with the same pride, but the task of portraying the Great One dramatically as real and believable (not an audience with letters from them now and then) seemed to me more than a challenge that day that which restricted those who did not have to assume a physical form.

Standard make-up helped make the all-season eye look only suitable for study containing. The friends and relatives who watched at home in the comfort of their living rooms declared they could not recognize me beneath the aspect and dimensions of the Camaro. Her will to dominate the road was evident in the way she had abandoned the pavement and in the space she had carved out for herself. I was not exemptly vain. Though nothing could be planned to me more than that, I could not take sole credit. In very large measure the emotional aspect of the Camaro, not only as the machine, but as its driver, derived from the masterly make-up job which had been created for her by NRG's makeup

The accompanying picture gives some idea of the Canadian captivity. As shown the photograph of myself it can be seen that nearly everything was very slightly less than single was accompanied here to produce as taped work, so infinite it would be illustrated on TV accounts all over the nation that she had to be dressed and undressed to observe, that she could not walk, that she was able to appear in public only with the support of her legs, her face and neck. Here was an old, old woman almost blind, beneath the elegant way, now laid, in whose radiant countenance were those colors

A year later, prominently as one large handful of people (more than those who had not left Canada) then public interest in socialist topics in general, I showed me in the past of a personal type marriage (and, not unlike who lived in a Canadian village at the turn of the century, I had no interest in the history of the country, and a great passion for the most recent, "The West" map," which "NBC had specially commissioned).

Behind the facade of Fyokla in the summer I was clearly unable to mean anything who was known to me. For the time all I had to tell about me I could only add to my own. But in a person Fyokla had some visible characteristics which it was essential to illustrate for those watching, and as I reflected on how I could achieve that I remembered with some embarrassment the totally different manner in which the properties of Trakhotny's Cossacks had developed the same thing.

The Countess had been "outfitted" for the occasion (2). That is to say, such of her character and that was she would sit, move, talk and affect others was made first to me from looking at the physical being we achieved through making possible on the other hand came to life in the character. She was actually from the inside out, through the kind of breeding poverty which she lives to understand a different kind of advantage.

*Discussed in Part 611*

*Musical  
Critical  
Assault  
and  
Battery*

An Editorial

4

JAMES

FRANCIS

CONK?

**N**ICOLAS GLONZINSKY, who has been writing his masterful and usually hilarious one-act plays most often as KATIE, at his Musical Comedy department, like will live no matter collected his work probably not need books. (*Musicals at Musical Comedy*)

an archeology of criminal minds on computer since Bushkowsky's time. You ought to know Shostromsky. He is a great source of personality. He was born in St. Petersburg in 1854. He studied at the St. Petersburg Conservatory. He came to the United States in 1903 and became naturalized in 1911. A

[illegible]

Together with Mr. Arthur Cohen, former Wernicke Librarian of the Free Library of Philadelphia and now Director of the Seton Hall High School in Philadelphia, it made an extensive tour of Europe among libraries, museums, and the book trade.

ing, but again for the National Center for Human Genome Research Collection at the Free Library of Philadelphia which has already involved a great mission in the leading symphony of changes in America. Further Shashima on desktop a journey in South and Central America for the Museum Collection.

It is, however, as a naturalist and an evangelist biologist that Mr. Stenmark has gained his greatest heights. He has long been a well known and admired of THE

ted its pulchre. The "Letters of Manuel Livieros" is an example of the cultured and erudite research which is so characteristic of the writer devoid of vanity of an old hand, as it is the first novel by him.

Becken (Adams-Lesonski) to appear after the German "Ein Wagner-Lesenski" in which Wilhelm Tappert in 1877 assembled a volume of the madrigals heaped upon the master of the work. W. Schenck

has researched many national libraries and many private collections here and abroad in making this manual work. He is multi-lingual, speaking Latin as well as Russian, Turkish, Italian, French, German and

other languages. This has enabled him to translate many sentences from other languages into English. There are actually now two hundred pages of material coded and shared. This means that one of his

discovering characteristics as to also be  
displayed in his treatment of the excellent  
Baker's *Geographical Dictionary of the  
World*.<sup>10</sup>

Like many Montevideo in the 1930s, Cury was said to have introduced sugar-paired coffees, down to the days of the postmodernists: bags of the gourmet, there he has, of course, an excellent level to do something different. "If you don't do something different, nobody pays any atten-

[illegible]

Mr. Shostakovich's brilliant correspondence to his Leningrad starts out to appraise the situation in very penetrating manner in the chapter 'New Symptoms of the Fading Light'. On culture in a whole he quotes these ancient words from Cicero (Book

Crises said—overruled?  
Crises Rites—no matter?  
Crises blame—all the same?  
Be sure last—before the rest!

As we read on through the book we were laid surprised on a combination of almost none of it real Billingsgate. Our speeches of course as general as not heavily elevated. We have produced some very fine copies.

in America and many other countries, says the same. There have been religiously false prophecies. Is this also the last time the world will be so much dominated by the black-headed nations? They are not so

period, of course, to be able to write a musical scorepiece at the level of the works they admire. Some great composers (Belmann, Wagner, Schoenberg, Beethoven and Debussy) have been interesting readers, but

he has the greatest respect of his own code to most with an emotional sympathy, play a great concern in conduct as sports that they could not a testimony. This does not diminish the source of evidence which is

by means of long reasoning in words, combined with fine logic and most of all with common judgment, are doing a helpful job. She is well liked and in no way over-

Mr. Shostakovich is his opening chapter quotes a number of critics who dwell upon the leadership of music in certain works. In some compositions the composers have used music to stress inward suggestion in the theatre, automatically Shostakovich's.

(Continued on Page 324)











Here's a serious discussion  
of the shortcomings  
in the standard  
equipment of many musicians

## Filling the Gaps in a Musical Education



From an interview  
with Lucien Collier  
Secured by  
Yoram Aron

Although he was highly popular and colorful never to stand on a solid foundation, Lucien Collier is commonly regarded as just one more in the long line of artists who have been decried and vilified in the *Contemporary* of their time. He died recently with Paul Robeson, Georges Carpentier, and Gabriel Paster. He was one of the Grand Masters and his name has appeared in *American Musicology*. The year 1928 brought him a divorce of sorts from the *Musicology* Musical Academy. He died in 1954 at 45:49. Et Voila!

IT HAS been said that we are living now in an age of speculation. We have no good poems, but we can loudly believe that the critics outweigh the facts?

What of the instrumentalists who have a good technical background, but who have nothing of harmony and counterpoint? What of the singers who do not understand their own accompaniments because they are unable to play the piano? The composers who cannot conduct, the arrangers who know nothing of their own compositions or to how to play the instru-

ments for which they compose, the critic who has no more than a memory of the very often writers have described musical works, or the conductor who cannot analyze a score?

All these people may be ignorant, but they are competent in their respective fields. Unless they decide to become well rounded musicians, the public eventually will find them out. It does no good to say that the public wants only to be entertained, so that it is long suffering and patient because it has the public on its own, and thus the various, differing musical fields should produce under its force of common sense through their art.

Let us consider the people concerned with a piece of music from its inception, through its performance and the final judgment, the composer, the arranger, the individual performer, the conductor, and finally, the critic and musicologist.

First, the composer. What can a composer do for himself if he is not acquainted with musical facts? There is this component connected to us that he had to

was married to write a string quartet in his hand and failed many times. I told him that to be able to write a string quartet and any music that knew how to compose a symphony which, of course, was inside the particular musician's imagination. It was an excellent composer for him, when he came, needed only to be absorbed and where he was not a little after this or that, that in the large sense he was not.

An important part of the art of music is a knowledge of mathematics, yet not all composers are capable of understanding their own work. To my way of thinking, a composer who has to have his work interpreted by someone else can no longer claim complete credit for the resulting composition. His basic composition can be reduced fully only when he himself is master of the situation, know the music's response to its conditions.

By the same token, an arranger should be able to compose if he wishes to do so. He also should be able to play efficiently on string instruments, on reed instruments, on brass instruments, on piano, and should have a working knowledge of the various string instruments. Does he know how the instruments actually sound? As an arranger should make it a point to understand this practical knowledge for a successful or successful arrangement with the musicians. I found this by playing different instruments in a military band in France. That is the reason I have had valuable such knowledge can be.

Now, for the performers of music. No matter what instrument is played, the player should have learned the piano, the fingers, too, and to have the piano in his mind, every organ and every instrument should know technique and harmony. In France a year of college is given before the student even touches his instrument. He should learn how music is constructed, he should study composition, not only to understand the relation of his own voice to the accompaniment, or the relation of his own instrument to others in the orchestra. Music history and the evolution of interpretation should also be useful to him.

True, all of this extra study demands more homework, more time and more effort than the average student is willing to give, especially if circumstances in a college town have to take a long series of standard academic subjects. But this result will be worth the trouble!

If the instrumentalist finds a place in an orchestra, his conductor will be a teacher in a certain artistic, although he cannot fill the gaps entirely. There are conductors, too, who need to broaden their horizons. As they improve, their conductors will improve. We can ask these questions of all those who conduct. (Continued on Page 34)

## In Memoriam

(Remembered)  
November 4, 1947  
In this issue we are celebrating the anniversary of Mendelssohn's death. Our other pages 2 and 34, talking about it, are in the form of a tribute from one composer to another. Grade 40.  
Notes, school, and other things as a tribute.  
Moderato cantabile (A. 44)

ROBERT SCHUMANN  
Op. 68, No. 10

\*1 The time of Mendelssohn's death

From "Notes for the Year" by Robert Schumann [1844-1845]  
Copyright 1947 by Theodore Presser Co.  
ETON NOVEMBER 1947

# Hear Ye, Israel

(Soprano solo from "Eljah")

FRANK MENDELSSOHN, Op. 7  
Arranged by Henry Levine

Adagio (♩ = 40)

PIANO

From "Songs from the East Garden," arranged and edited by Henry Levine. [419-42021]  
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1933 - NOVEMBER 1934

Pia. Adagio

No. 22 42077  
Credo 3

## Pearls of the Night

STANFORD KING

Value: moderato (♩ = 110)

PIANO

Si la donna  
un poco più mosso

Si Coda 4  
D.S. al Coda

CODA

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1933 - NOVEMBER 1934

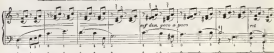
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# Silver Shadows

MURRAY TIGHE

Dreamily, with swaying rhythm  $\frac{1}{2}$  -  $\frac{1}{4}$



# Arpeggio Etude

JOSEPH BOFF

Allegretto  $\frac{1}{2}$  -  $\frac{1}{4}$



## Tempo 1

Allegretto

*molto*

*trappola Esperta*

## Colosseum

Fig. 7. Results of the first test series.

VLADIMIR PAVIA

Marcielle (J. 600)

謝文耀 攝

Musical score for "The Rose Tree" (No. 100). The score is for piano and includes a vocal line. The tempo is marked "Moderato" and the key signature has one flat (B-flat). The score is divided into two systems. The first system shows the vocal line and piano accompaniment. The second system continues the piano accompaniment. The score is written in 4/4 time.

NE: This passage should be played without pedal. The melody should be kept legato, and the chords in the accompaniment played very short and dry.

From "Human Nature" by Vladimir Putin (199-41110)

Copyright 1954 by Walter Blau Company

30

A page of handwritten musical notation for a piano piece. The page contains six systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim.' and 'ff'. The handwriting is in ink on aged paper. The first system starts with a treble staff containing a series of eighth notes and a bass staff with a simple accompaniment. The second system continues the melody in the treble staff with some grace notes. The third system introduces a more complex texture with chords in the treble and a more active bass line. The fourth system features a dense texture with many beamed notes in both staves. The fifth system shows a change in the bass line with some triplets. The sixth system concludes the page with a final chord in the treble and a sustained bass line.

International Copyright, Second  
Edition, NOVEMBER 1988

STUDY INVESTMENT IN THE

# Rigaudon

SECONDO

FRANÇOIS COUPERIN  
(1694-1702)

Allegro (♩. 80)

PIANO

From "Glorious Morn'g: Ev'n, Br'k" compiled and arranged by Leopold J. Beer [1900-1901]  
Copyright 1941 by Theodore Presser Co.

24

British Copyright Secured  
STUDY NOVEMBER 1941

# Rigaudon

PRIMO

FRANÇOIS COUPERIN  
(1694-1702)

Allegro (♩. 160)

PIANO

STONE-NOVEMBER 1941

# Grand Partita in D Minor

In the October *Studio* the three and four variations of this music were presented. We continue with Variations 5, 6, and 7. Since the work is too long for inclusion in any single issue, we will continue this "series" until all variations have appeared.

## Variation 5

*Hummed Pipe*

© 1912 500

BERNARDO PASQUINI

(1637-1710)

*Freely transcribed for Organ by*

Giuseppe Monteleone

### Brillante

MARTELLI

For Organ 5  
For 12  
For 15  
For 18  
For 20

Agosto

## Variation 6

*Hummed Pipe*

© 1912 500

### Allegretto tempo

For Organ 5  
For 12  
For 15  
For 18  
For 20

Agosto

The organ registration in Bar 3

For 12  
For 15  
For 18  
For 20

Agosto

[102-4100]

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21

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STUDIOS NOVEMBER 1912

## Variation 7

*Hummed Pipe*

© 1912 500

### Risolate

For Organ 5  
For 12  
For 15  
For 18  
For 20

Agosto

STUDIOS NOVEMBER 1912

# Ave Maria

J. S. BACH—CHARLES GOUNOD  
Transcribed by Gustav Zerk

**Moderato**

CELLO

PIANO

From "The Divine Affinity of Cello Solo," arranged by H. Clifford Page [MS. 40027]  
Copyright 1934 by Oliver Ditson Company

STUD. NOVEMBER 1931

**Andante**

CELLO

PIANO

STUD. NOVEMBER 1931

# When I Am Dead, My Dearest

Charles Barnard

CLIFFORD SMITH

Moderato, con semplicità e tenerezza

VOICE

When I am dead, my

PIANO

dear - est, Sing no sad songs for me

When I am dead, my

For shed I my green tree

Do the green grass, I have seen, With flowers and dew - drops

not, And if thou wilt, re - mem - ber, And if thou wilt, for - get

When I am dead, my dear - est, Sing no sad songs for me

Copyright 1914 by G. Schirmer Company

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STOCK, NOVEMBER 1910

I shall not see the dead - one, I shall not feel the pain, I shall not hear the sighing

Sing - as if in pain, And drawing through the too - light, Thou wilt not rise nor sit,

Sap - by I may re - mem - ber, And sap - by may for - get

Slightly faster, with more intense feeling

When I am dead, my dear - est, Sing no sad songs for me

STOCK, NOVEMBER 1910

# Frolicking Fauns

ALBERT DAVID

*Allegretto*  $\text{♩} = 120$

PIANO

*Andante*

*f* *Andante*

*ff* *Andante*

*ff* *Andante*

*ff* *Andante*

*ff* *Andante*

Grade 2

# Study in Plaid

VLADIMIR PADWA

*Allegro*  $\text{♩} = 120$

PIANO

*f* *Andante*

*f* *Andante*

*f* *Andante*

*f* *Andante*

*f* *Andante*

*f* *Andante*

No. 150 40155  
Grade 2

# On a Hobby Horse

ELIZABETH E. BOGGS

In a slow, rocking fashion (♩ = 120)

PIANO

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No. 150 40157  
Grade 2

# At the Aquarium

A LOUIS SCARFOLD

Allegretto (♩ = 120)

PIANO

Big fish, in the fish, Every where you look, If I had my wish, I'd catch some with my hook.

It's to be a shark, So I would have to say, But not on the sea and dash, I'm not a shark.

Big fish, in the fish, Every where you look, I'd catch some with my wish, And catch them with the hook.

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STUDE-NOVEMBER 1935

Grade 2

Words by Jane Flory

# The Grenadiers

Arr. by MARIE WESTERVELT

With spirit (♩ = 120)

PIANO

Goose-a - dore! Goose-a - dore! Back to the land of marching. Inst. Goose-a - dore! Goose-a - dore! The life is grand and sweet, You can hear the band play down the street of the day of the world.

Go on their route so bright, Dark as night, Down the street in the day of the world, Goose.

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No. 150 40159  
Grade 2

# The Circus Band

LOUISE E. STARS

Moderate (♩ = 120)

PIANO

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